

Harry Potter

A HISTORY OF MAGIC



*A JOURNEY
THROUGH*

Charms & Defence
Against the Dark Arts

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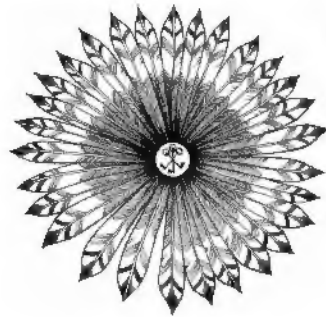
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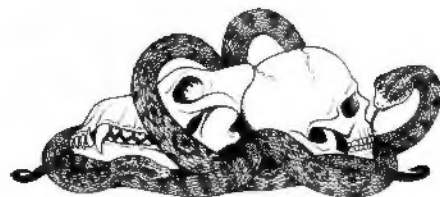


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INTRODUCTION TO THE SERIES

The history of magic is as long as time and as wide as the world. In every culture, in every age, in every place and, probably, in every heart, there is magic.

This series of eBooks will reveal the world of magic and unlock its secrets. It will go back thousands of years. It will travel to the far corners of the world. It will reach the stars. It will explore under the earth. It will decipher mysterious languages. We'll encounter some of the most colourful characters in history. We'll discover the curious incidents and the truths behind legends. We'll see how, in the quest to discover magic, practitioners laid the foundations of science.

This series, structured around lessons from the Hogwarts curriculum, will show how this long and rich history has nourished the fictional world of Harry Potter.

The starting point for these eBooks was the exhibition *Harry Potter: A History of Magic*, which opened at the British Library in October 2017, twenty years after *Harry Potter and the Philosopher's Stone* was first published in the UK. For the exhibition, curators spent over a year searching through the 150 million items that the British Library holds to find the most magical. Then they sourced special artefacts to be loaned from other notable institutions. In October 2018, the New-York Historical Society took on the British Library exhibition, adding books and artefacts from their own collection, as well as other fascinating loans.

This series of four eBook shorts contains worldly wonders from both exhibitions, exploring J.K. Rowling's magical inventions alongside their cultural and historical forebears. Throughout are links between the wizarding world and our own, told through extraordinary stories from the history of magic.



CHARMS

PART 1: FROM ABRACADABRA TO AMORTENTIA

Harry Potter simply wouldn't be Harry Potter without spells and charms. There would be no *Wingardium Leviosa*, no *Riddikulus* and no charmed objects like the Marauder's Map – not even a flying broomstick.

To become invisible, to make someone fall in love with you, to transform into another creature – these are all things that people have believed in, yearned for or feared throughout history. There's nothing more magical than a magic charm.

And perhaps one of the most powerful magic words of all is 'Abracadabra!'



'Avada Kedavra!' *Moody roared.*

There was a flash of blinding green light and a rushing sound, as though a vast, invisible something was soaring through the air — instantaneously the spider rolled over onto its back, unmarked, but unmistakably dead.

Harry Potter and the Goblet of Fire

Known today for its use by stage magicians when they perform illusions, 'Abracadabra' is probably familiar to us all. But it has more sinister connotations as well. Londoners used to paint it on their doors to ward off the plague in the 17th century. The infamous 20th-century English occultist Aleister Crowley believed it to be a word that held great power. Its power is certainly felt in the Harry Potter stories.



Its origins stretch back to Roman times. The word is first documented in the *Liber Medicinalis* ('*The Book of Medicine*'), written by Quintus Serenus Sammonicus, who lived in the 2nd century AD and was physician to the Roman Emperor Caracalla. Sammonicus was actually executed by

Caracalla in 212 AD, as part of a broader purge, but before then he'd suggested using the term he had coined as a cure or prevention against catching malaria, which he called *hemitritaeos*. Sufferers were instructed to write down the 'Abracadabra' charm repeatedly, leaving out one letter each time. This would create a 'cone-shaped' text, which looked like an inverted triangle standing on its point. The charm was then worn as an amulet designed to drive out fever. Who would have thought that battling mosquitoes would set the stage for the most dangerous spell in the wizarding world?



While 'Abracadabra' is a famous word that we know from a historically significant text, some charms have almost been lost to history. One of these was found on a tiny fragment of paper tucked inside an 18th-century magical text from Ethiopia, but it has the potential to be particularly powerful: it tells you how to turn yourself into a lion.

It was quite common in Ethiopia for magical practitioners to make collections of charms, spells and names of plants and their properties, which were copied down. The invocation to turn yourself into a lion was found hidden in one of the resulting handbooks. It was written in an ancient Ethiopian language - Ge'ez - and it's hard to tell just how old the fragment is. It might date from the same time, or from even earlier than the manuscript in which it was found.

Although Ethiopia was declared a Christian country in the 3rd century AD, it didn't lose its Babylonian, Egyptian and Islamic influences. The indigenous African magic tradition was vying with new influences from outside the culture. This particular talisman to change yourself into a lion or serpent

is an early example of the type of Transfiguration that we know so well from Professor McGonagall's classes.

Changing yourself into a lion was not a straightforward process: it required outside assistance. This came in the form of specialised Ethiopian magic practitioners called Däbtāras. Why you might seek them out varied, but if you wanted to transform yourself into a lion or a similar beast, it might be because you were at war – or in need of an aggressive, attacking presence.

Whether the magic worked or not was said to depend on outside circumstances. Sometimes the magic was interfered with by a witch or a counter-prayer against the spell itself. We might think today that the idea of a charm working like this is a little hard to believe, but Däbtāras have practised in Ethiopia for centuries and continue to do so.

'Transfiguration is some of the most complex and dangerous magic you will learn at Hogwarts,' she said. 'Anyone messing around in my class will leave and not come back. You have been warned.'

Then she changed her desk into a pig and back again.

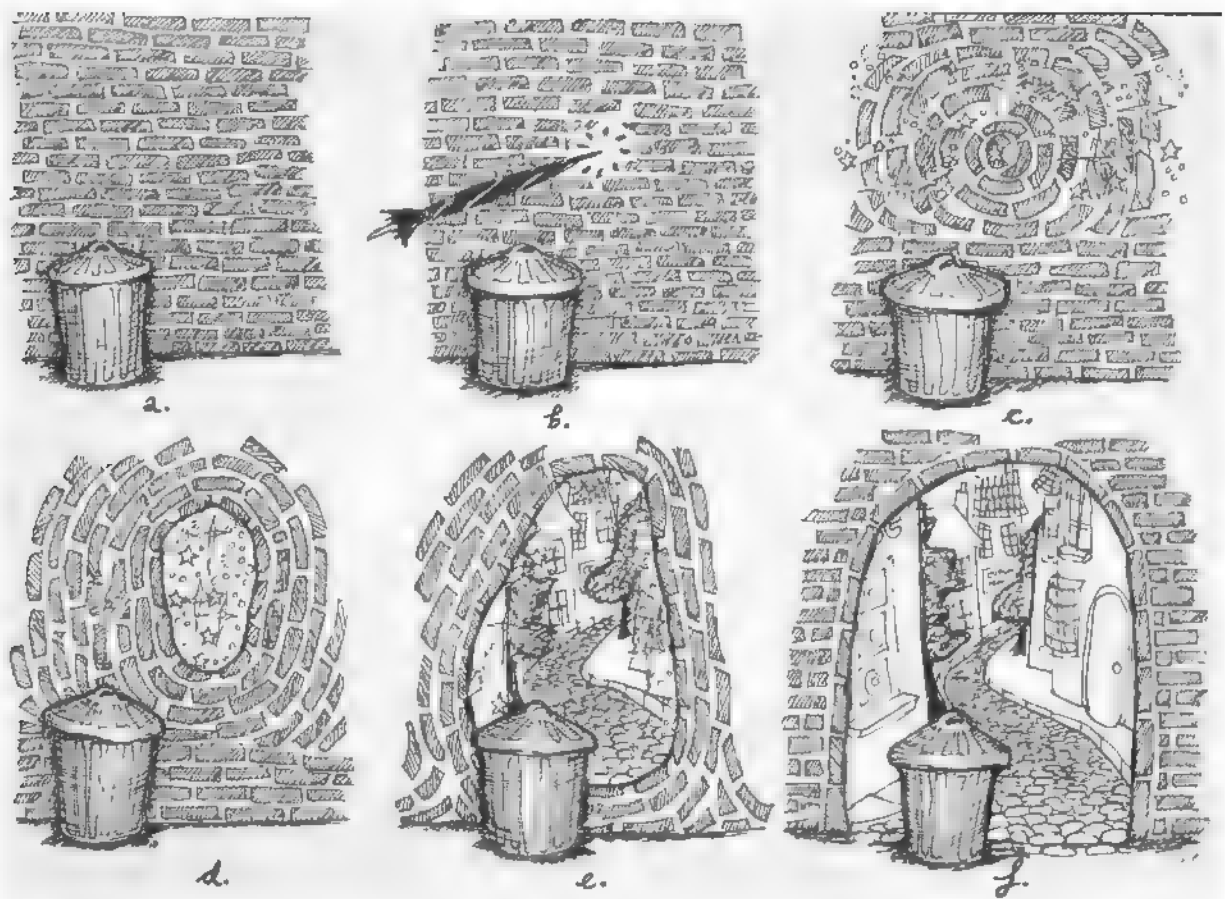
Professor McGonagall - *Harry Potter and the Philosopher's Stone*



Charms have the power to allow entry into Diagon Alley, and are also key to keeping its secrets. The bustling centre of wizarding retail therapy is where Harry acquires his holly

and phoenix-feather wand (and other necessities) before setting off for his first term at Hogwarts.

When J.K. Rowling was planning how a wizard or witch would access Diagon Alley, she created a six-stage drawing, like a cartoon strip. The first stage shows an ordinary brick wall with an old metal dustbin in front of it. In the second, an umbrella touches a brick in the middle of the wall. In the third, the bricks start to spin. In the fourth and fifth, a round opening forms and you can begin to see the old-fashioned street. Finally, there is a fully formed archway, and Diagon Alley is revealed.



Drawing of the opening to Diagon Alley by J.K. Rowling (1990)

The brick he had touched quivered – it wriggled – in the middle, a small hole appeared – it grew wider and wider – a second later they were facing an archway large enough even for Hagrid, an archway on to a cobbled street which twisted and turned out of sight.

Harry Potter and the Philosopher's Stone

Underlying this delightful magical process is carefully crafted logic. It's not simply a case of flicking a wand and, Lo! Here appears Diagon Alley. There is a specific brick that needs to be tapped, a little like a combination lock.

J.K. Rowling rooted Harry Potter in historical and folkloric traditions and brought it all into the modern world. She created a magic world that co-exists with our own, and specified the careful boundaries and techniques of how its magic worked. Her process was to figure this out visually as much as in the drafts of her writing, making the magic more vivid and real, and allowing us vanishing glimpses into what wizarding life might look like. It was clear early on that this was not your typical magical story.



We've seen how charms could be used for transfiguring into other creatures and transporting yourself into new magical places, but there were also charms that could be used for more malign purposes, such as getting the upper hand over your enemies.

There was a charm from the Egyptian city of Thebes, dating from the 4th century AD, which let you do just that.

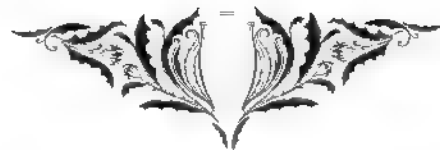
In the papyrus document later found that described it, there were seven pages of incantations, which included charms to discover thieves and to reveal the secret thoughts of men. The spells and charms were written in Ancient Greek and one page showed you how to transform a ring into a charm.

ΠΕΣΚΑΙΛΕΓΕ ΜΕΧΤΑΔΙΜΩΝ ΟΥΤ
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 ΠΩΣ ΜΗ ΠΟΙΗΣΗΤΟ ΦΠΡΑΤΗΛ ΕΙΤΑ
 ΧΩΣΑ ΑΠΕΡΧΟΥ
 ΚΡΕΥΣΣΟΝ ΔΕ ΠΡΕΙΣ ΕΝΙΟΥ ΜΕΝΗΣ ΕΣΤΙΝ ΑΕ
 ΤΑΡΑΦ· ΕΙΣΤΟΝ ΚΥΚΛΟΤΑΥΤΑ Δ ΡΟΔ
 ΜΑΘΕΡΕΣ ΧΙΔΑΧ· ΕΑΙΝΤΑ· ΙΔΕΟΥΝΗ
 ΛΚΗ· ΙΔΗ ΔΑΡΥΝΚΗ ΜΑΝΗΛ
 ΜΗ ΠΡΑΧΟΝ ΤΩΤΟ ΦΠΡΑΜΔΕΦΟΤΟΝ
 ΧΡΟΝΟΝ ΚΕΧΩΤΟΥΟΚΡΙΚΟΣΟΥΤΟΣ
 ΚΑΤΑΛΗΓΟΝ ΑΕΣΝΟΙΣ ΠΟΙΗΣΑΚΕΣ Η
 ΤΑΡΑΟΥΤΩΚΑΤΑΘΟΥ· ΑΕΚΡΙΚΟΣ
 ΜΑΥΕΙΣ ΦΡΕΔΡΒΑΛΛΕΤΑΙ ΔΧΡΗΜΑΤΙΚΟ
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 ΕΕΜΕΣΙΔΗΝΦ ΑΗ ΜΟΦΟΡΙΩΝ ΙΩΔΗ
 ΦΘΟΥΘ· ΕΝΦΑΗΟΝ ΕΤΕΓΕΔΔΙΛΛΗ
 ΙΩΣΑΒΔΩΘΡΒΛΑΙΩΝ ΜΟΥΔΗ
 ΟΣΟΡΝΩΦΡΙ ΕΝΦΑΗ ΦΑΗ ΦΘΑΧΡΩ
 ΙΩ ΒΑΒΟΥΡΗ ΕΙΝΔΗΕΝΦΡΗ ΡΕ
 ΝΟΥΕΙ ΣΑΒΑΝΘ ΒΑΡΒΔΟΙΩΝ ΒΑΡΑ
 ΟΥΧΕΘ ΕΣΟΡΝΩΦΡΙ ΚΥΤΟΝ ΝΘΟΝ
 ΟΝ ΙΔΥΕΣΝ ΠΟΙΕΥΣ



Spells like these weren't supplications or prayers, but commands to demonic entities. To get a demon to obey you, you needed two things: the demon's full and exact name, and a physical way to make sure it did as it was told. So, in this case, the magical papyrus recipe book gave you the demon's name and the correct incantation, while the iron ring was the target of the magic that established a physical bond. It was intended that the ring be hidden in the ground in order to *prevent* something from happening. By inscribing and burying the ring, the owner could specify, for example, that they did not want a rival to be lucky in love.

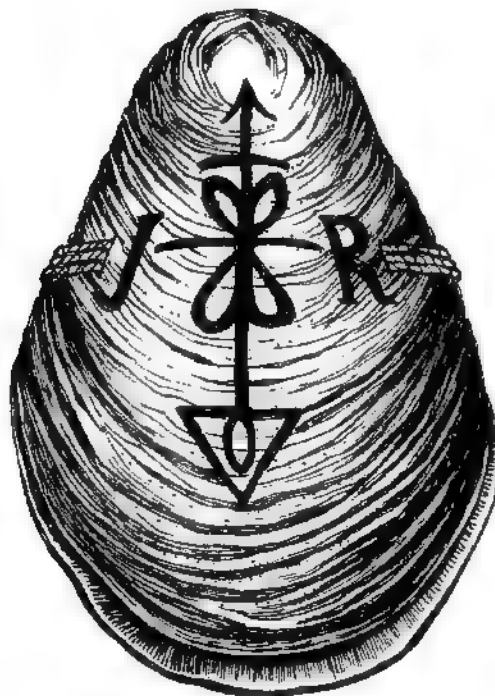
Summoning demons was a high-risk activity. Egyptian mythology in the 4th century AD saw a huge number of gods vying with each other. Greek and Roman gods were worshipped, Christianity was starting to spread across the Roman Empire and the Ancient Egyptian gods were still in the picture. The result was that people believed in many things simultaneously and practised magic alongside their religious observance. Summoning demons into the resulting mêlée was considered perfectly normal.



'Amortentia doesn't really create love, of course. It is impossible to manufacture or imitate love. No, this will simply cause a powerful infatuation or obsession. It is probably the most dangerous and powerful potion in this room — oh yes,' he said, nodding gravely at Malfoy and Nott, both of whom were smirking sceptically. 'When you have seen as much of life as I have, you will not underestimate the power of obsessive love...'

Professor Slughorn - *Harry Potter and the Half-Blood Prince*

It's much more fun to summon Cupid than to summon a demon. Love charms are the oldest charms of all. There are love rituals scratched on cuneiform tablets from four thousand years ago and there seem to be love charms in every place on the planet and in every moment in history.



Love charms have stretched well into the 20th century. One example found in the Netherlands is a charm between two people painted onto a beautiful oyster shell; oysters strongly symbolise love. One of the initials is 'J' and the other is 'R', with two hearts in between, connected at the tip. One of the initials is accompanied by the astrological symbol for Gemini, and the other one the symbol for Taurus. A red thread connects the two letters as well – a symbol of the couple's love. Let's hope the 'R' doesn't stand for Ron Weasley, given his history with magical love concoctions...

'Professor, I'm really sorry to disturb you,' said Harry as quietly as possible, while Ron stood on tiptoe, attempting to see past Slughorn into his room, 'but my friend Ron's swallowed a love potion by mistake. You couldn't make him an antidote, could you?'

Harry Potter and the Half-Blood Prince



PART 2: A COVEN OF WITCHES

Non-magic people (more commonly known as Muggles) were particularly afraid of magic in medieval times, but not very good at recognising it. On the rare occasion that they did catch a real witch or wizard, burning had no effect whatsoever. The witch or wizard would perform a basic Flame-Freezing Charm and then pretend to shriek with pain while enjoying a gentle, tickling sensation. Indeed, Wendelin the Weird enjoyed being burnt so much that she allowed herself to be caught no fewer than forty-seven times in various disguises.

A History of Magic by Bathilda Bagshot - Harry Potter and the Prisoner of Azkaban

Any reader of Harry Potter knows that witches should not be stigmatised for their magical abilities, unless they use them for wicked ends. But the attitude in history towards witchcraft has been overwhelmingly negative, and often used as a means of persecuting women in society. Accusations of witchcraft were particularly widespread in the 17th century.

Back in 1621, the three daughters of a famous English scholar called Edward Fairfax became ill and his youngest daughter, Anne, died. The two surviving sisters then accused some local women of practising witchcraft and causing Anne's death. The women were taken to trial at the

local assizes (old English county courts). Fairfax wrote a manuscript, setting out his case for the prosecution: *A Discourse of Witchcraft as it was Acted in the Family of Mr Edward Fairfax of Fuystone*.

Fairfax pursued his argument against the accused by describing the witchcraft performed against his daughter. He drafted the manuscript as a way of giving credence to his belief that local witches plotted against his daughter, ultimately killing her. He documented the accused women's behaviour in great detail.

Fairfax described cavorting with devils, big black dogs, people struck dumb and wax effigies. Often the devil appeared in the guise of a witch's familiar (accompanying demon) – a cat or sometimes a bird or something even stranger. The account was later published a century after it was written (the original has been lost, but it was copied and distributed among interested scholars), and the printed book had additional numbered illustrations to accompany Fairfax's text. The witches are depicted as old and hunched, carrying a stick alongside their familiars: birds, goats, a many-legged sort of fish-cat and the devil himself.

The illustrations in Fairfax's book established the image of the bent-over, haggard witch that endures to this day. In the 17th century and beyond, women were often disenfranchised and vulnerable within wider society, along with the disabled and mentally ill. They were easy targets and that's what we've seen in the iconography of witchcraft ever since: the witch with a walking stick is really a vulnerable old woman.

The women accused by Fairfax were tried twice, but, despite his best efforts, they were acquitted each time. His daughters eventually admitted that they had invented their dreams in which the witches were performing dangerous acts and trying to kill Anne. It was possibly no surprise that, in this male-dominated society, they had done so to get the attention of their father.

Regardless, Fairfax stood by his book as the truth of what had happened. The accused women's ordeal has been credited as one of the last gasps of the witchcraft trials that plagued England that century, and made infamous legends of historical figures such as the Witchfinder General, Matthew Hopkins. Hopkins had stalked the fenlands of England's East Anglia during the English Civil War in the mid-17th century, and took advantage of the upheaval to execute around 300 women between 1644 and 1646, charged with making covenants with the devil.

But perhaps the most infamous witch trials of all happened fifty years later across the Atlantic, in the village of Salem, Massachusetts...



In 1693, the year the Salem witch trials ended, a book was published called *The Wonders of the Invisible World: Being an Account of the Tryals of Several Witches, Lately Executed in New-England*, written by Cotton Mather.

Mather was a major influence in the frenzied witch hunt that broke out in February 1692, when two girls – nine-year-old Betty and eleven-year-old Abigail, daughter and niece of Salem's new reverend respectively – became ill and started to have fits. A doctor was called. His diagnosis was bewitchment. Two hundred people were accused. Nineteen were hanged, others died in prison and one man was pressed to death by rocks.

Mather was a pastor and a prolific writer, who graduated from Harvard when he was only fifteen years old. He was a highly educated man. He studied hybridisation in corn, lobbied for smallpox inoculation and wrote over four

hundred books and pamphlets. He even authored a children's book.

By 1692 he had already published writings on the dangers of witchcraft. He'd even taken a young woman, whose mother had been hanged as a witch, into his house, so he could closely observe how witchcraft manifested itself.

Mather was a respected member of the Massachusetts Bay Colony where Salem was situated. The area was populated by Puritans – a devoutly religious group that had emigrated from England. They wished to 'purify' the Church of England of its Catholic practices, and the New World they found themselves in was a harsh one. With smallpox spreading and the Native American peoples hostile towards them, there was a struggle to maintain their pious, ordered religious community.

Mather represents a period of time in New England that was rife with hysteria and accusation. There were many natural phenomena occurring that could not be explained: bad harvests, freak storms, flooding and drought all left people stumped as to their cause. As a devoutly Puritan minister with authority and influence in the community, whose father had also been a minister, Mather thought it was his responsibility to find a reason for these various disasters.

Unfortunately, that meant accusing a number of young women who ranked much lower than him in the strict social hierarchy of being in league with Satan. The reasons why family, neighbours and acquaintances were accused have been debated many times over the centuries. Fear and paranoia played their part, but so did financial exploitation. In these close-knit communities, many people were related to each other and an accusation of witchcraft was a convenient way to bypass a line of inheritance. The misogyny of the period ensured a son never accused a father. Accusations of witchcraft were a way for societies to control what they viewed as 'disruptive' female behaviour.

What often started as an opportunistic way of getting a woman out of the way became a cultural contagion with little or no rational explanation.

We now look back at the events in Salem with horror at the terror and pain of the victims, anger at the arrogance of the prosecutors and incredulity at the superstition from another age. But even while the trials were happening, there was controversy – *The Wonders of the Invisible World* reflects this. Even as he voiced great discomfort with the court's admission of spectral evidence (testimony from dreams, ghosts and visions), Mather defended the court's verdicts (as long as they were based on the testimony of human witnesses, however disingenuous).

Mather's determination to keep the supernatural out of the courtroom can't excuse his hypocrisy in defending the witch trials. They were already coming to be seen as a blemish on American society. His explanation of how it was legitimate to execute the witches shows he already understood that history would not look kindly on his actions and the tragedy that he contributed to. And it certainly hasn't.



Another tragic example of the hysteria surrounding witchcraft is the case of the Pendle witches and the Lancashire witch trials of 1612 – probably the most famous witch trials in English history. Nineteen people were accused of practising witchcraft and the majority of them were hanged.

But *The History of the Lancashire Witches*, published in 1825, over two hundred years after the trials, painted a very

different picture of witches to those of Edward Fairfax and Cotton Mather.

The witches this book portrayed looked like strange bony birds with spindly legs, large beaky noses and angular cloaks that looked like wings. The book actually sought to liberate these figures from the myth of being evil, dangerous creatures and showed them in quite a jolly new light: fun-loving people that liked to ride about on broomsticks!

As every school-age wizard knows, the fact that we fly on broomsticks is probably our worst-kept secret. No Muggle illustration of a witch is complete without a broom [. . .] broomsticks and magic are inextricably linked in the Muggle mind.

Quidditch Through the Ages

The witches were also notable in this book for riding their brooms the 'wrong' way round, with the bristles facing forward. It's only recently that we've seen the bristles facing backwards in illustrations of witches riding broomsticks. The rider looking over the bristles of this domestic item suggested an inversion of power, a world turned upside down, women all-powerful over men. Depicted in this way, they symbolised everything that men then feared.



Several boys about Harry's age had their noses pressed against a window with broomsticks in it. 'Look,' Harry heard one of them say, 'the new Nimbus Two Thousand – fastest ever –'

Harry Potter and the Philosopher's Stone

Few charmed objects are more closely associated with the Western image of the witch than the broomstick. In 20th-century Devon, Southwest England, during a full moon, a local woman called Olga Hunt took a colourful broomstick and leapt around one of Dartmoor National Park's most famous landmarks, Haytor Rocks. Many a camper was alarmed, while courting couples almost had heart attacks.

It's hard to imagine what Hunt thought she was up to. Did she really think she was flying? Was it about getting kicks by frightening people? Or in her mind was she engaged in something else?

Olga's broom was not a typical collection of twigs, nor a fancy Nimbus Two Thousand. It drew from a broader tradition – with its colourful appearance it resembled a maypole. It linked back to ancient practices with roots in pagan fertility rites that fed the superstitions of the 16th- and 17th-century witch hysteria in Europe. It obviously has phallic symbolism and, like the broomstick portrayed in *The History of the Lancashire Witches*, it was transformed from a harmless domestic object into something socially disruptive.



There's no getting away from the fact that the image of the witch on her broomstick has often been reproduced and reworked by men. But Olga Hunt reclaimed it in the 20th century for her own mischievous, subversive ends. Though the exact reasons for her jumping among the rocks remain obscure, it certainly looked a lot of fun.



PART 3: THE SORTING HAT AND INVISIBILITY CLOAK

The Sorting Hat is one of Hogwarts' most magical charmed objects. It is a thousand years old and was originally enchanted by the four founders of Hogwarts. Don't be deceived by its battered and frayed appearance. After all, a true Gryffindor can even pull a sword from it.

Early on in J.K. Rowling's five years planning the Harry Potter stories, she decided that there were to be four school houses – Gryffindor, Ravenclaw, Hufflepuff and Slytherin – each with their own distinct characteristics. However, working out exactly how the students would be sorted took a little longer.

Rowling spent a lot of time brainstorming, compiling notes, complete with doodles and scribbles in the margin, which help us understand how she finally came to decide on how the Sorting Hat, and its performance of a key piece of magical school administration, worked.

When she finally cracked it, Rowling noted down the logic: 'Finally I wrote a list of the ways in which people can be chosen: eeny meeny miny moe, short straws, chosen by team captains, names out of a hat – names out of a talking hat – putting on a hat – the Sorting Hat.'

At the bottom of another page of her notes is an illustration of a hat with a mouth, which talks and sings and looks remarkably like the Sorting Hat as it is represented in the Harry Potter films.

Ground Court

Have

Archer's last

Gateway

Statues

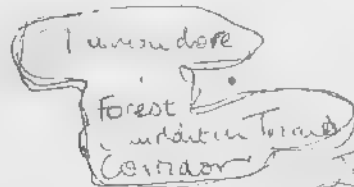
Selection Committee MN
(Prefects) Ks of H &)



Question or middle M



Forget Soy,
Just put on Hat.



11023 all
will happen
at first

Unresolved & Shape

Peaks



idol

On 1 ~~the~~ not too pretty
But the good one will be
I'll be a queen, if you can be
A smarter hat than me

Oh, you may not think I'm pretty
 But don't judge on what you see
 I'll eat myself if you can find
 A squatter hat than me
 You can keep your bawlers black
 Your top knots sleek and tall
 For I'm the hogwarts Sorting Hat
 And I can cap them all

~~There can tell you here~~
 There's nothing hidden in your head
 The Sorting Hat can't see
 So try me on and I will tell ~~you~~ you
 Where you ought to be.

You might belong in Gryffindor
 Where dwell the brave at heart
~~It's daring, nerve and chivalry~~
~~Or Huffle~~ ^{their} If you have ~~nerve~~
~~It's~~ ^{their} daring, nerve and chivalry

Set Gryffindors apart
 You ^{might belong} ~~could be born~~ in Hufflepuff
~~Where~~ ^{Where} ~~are~~ ^{are} ~~just~~ and loyal
~~The patient~~ ^{The patient} Hufflepuffs are true
 And unafraid of toil

~~You may Or Ravenclaw could be your house~~
~~The house for~~

~~It's~~ ^{all grace} in Ravenclaw ^{found}
~~are~~ ^{are} ~~most~~ ^{most} wits are ~~found~~
~~a~~ ^{and} most learned minds

mind
 through
 I without
 can't have
 kind

The Sorting Hat Song by J.K. Rowling

The Sorting Hat would be nothing without the Sorting Hat Song, which is sung at the start of every academic year as first-year students are sorted into their houses. J.K. Rowling's working draft contained some crossings-out and additional edits, as she worked out the rhymes, rhythms and what to include, but most of its lines survived in the final published version of *Philosopher's Stone*.

The Sorting Ceremony begins when the hat sings a song explaining the qualities favoured by each of the houses. A new song is composed each year. It's not actually until his fourth year at Hogwarts that Harry attends another Sorting Ceremony other than his own.



Harry picked the shining, silvery cloth off the floor. It was strange to the touch, like water woven into material.

'It's an Invisibility Cloak,' said Ron, a look of awe on his face. 'I'm sure it is — try it on.'

Harry Potter and the Philosopher's Stone

'Now you see me, now you don't.' From ancient myths to modern movies, people have harnessed the pleasures and possibilities of invisibility. For those who won't inherit an Invisibility Cloak, other methods of disappearing must be found instead. *The Book of King Solomon called the Key of Knowledge* was an English manuscript from the 17th

century. It featured an invisibility spell under the heading 'How experiments to be invisible must be prepared'.

The method proposed existed in several versions because the book was widely shared, copied and recopied by students of magic. It was a manuscript treatise full of various spells. It alternated between black and red ink. Titles and spells themselves were written out in red, while the rest of the description on how to perform the ritual was written in black.

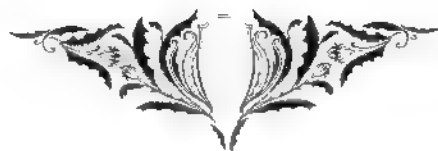
The manuscript was spuriously attributed to King Solomon – the famously wise and wealthy king who is supposed to have lived nearly three thousand years ago. But the text – and the invisibility spell – probably date from the Renaissance (1300–1600).

The manuscript owned by the British Library once belonged to a 16th-century Elizabethan poet and lawyer, an Englishman called Gabriel Harvey, who was a very serious scholar and a contemporary of Shakespeare's. The manuscript was full of Harvey's own annotations and highlights, so it was clearly not an ornament but a working magical manuscript that its owner used and studied.

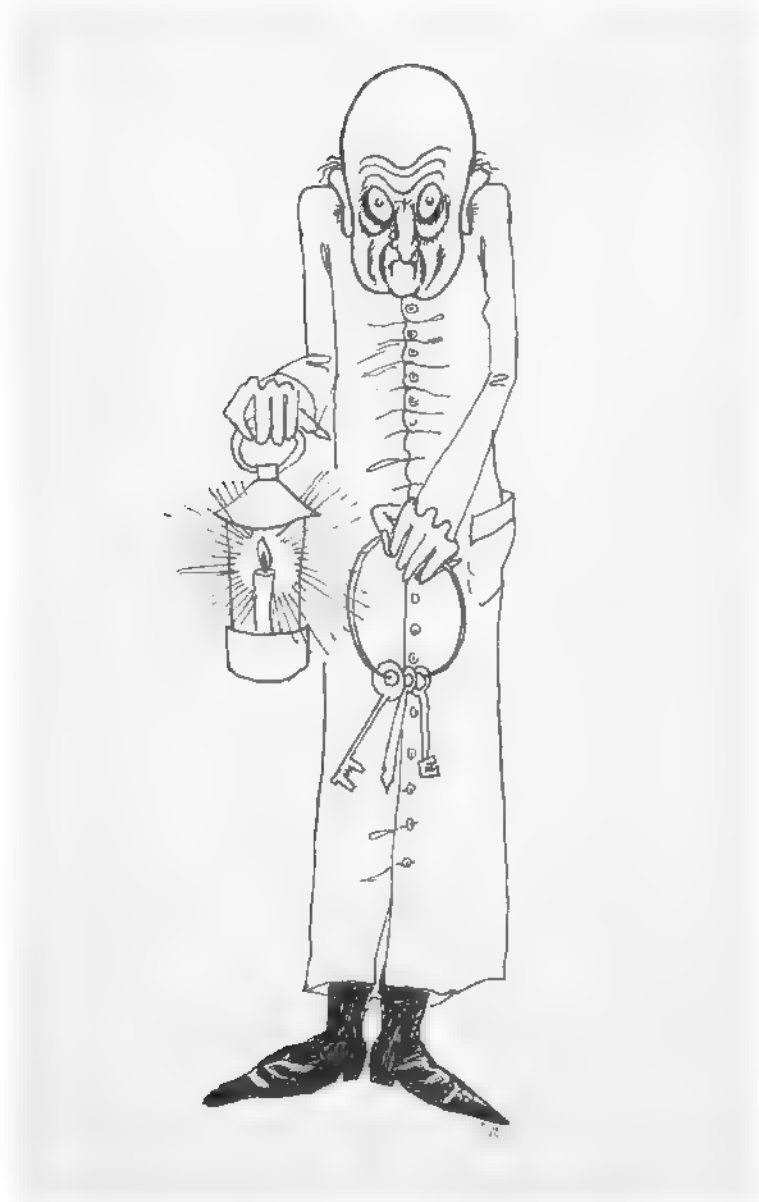
Not only that, it wasn't printed; it was copied out by hand. *The Key of Knowledge* wasn't properly published until many years later. The spells or charms were described in the book as 'experiments', which followed a set process and could be tested, and then repeated, by yourself or others. So the select few magic scholars who had access to these spells were trying to replicate charms in the same way that today's scientists might try to replicate controversial experiments to prove – or disprove – their worth. If you read the spell the right way you would become invisible (or maybe not!).

The last line, which was a supplication to make the speaker invisible, seemed to be an appeal to a higher power (presumably God) in the hope of influencing the spell. It suggested that replicating the process was important, but

somehow so was the character and virtue of the practitioner – suggesting that the ultimate ability to do anything was granted by God. The charm’s effectiveness could never be technically disproved or discounted and so it endured through time. If it failed to have an effect, it was not because the words didn’t make you invisible; it was because you’re weren’t worthy.



Early on in the creation of the world of Harry Potter, J.K. Rowling drew a picture of Argus Filch. In her vision, he had jowly cheeks, bags under his beady eyes and a very wrinkled forehead. His bald head protruded in front of his bony shoulders, which reached up to his ears. He looked like a haggard vulture. In one hand he held the keys to Hogwarts on a large key ring. In the other he held a lantern for patrolling the corridors at night.



Sketch of Argus Filch by J.K. Rowling (1990)

Filch often came close to discovering Harry on his night-time adventures around the school. Harry only escaped detection thanks to his Invisibility Cloak, which once belonged to his father, James Potter.

Light or no light, we know Filch could never catch Harry while he was hiding underneath his Invisibility Cloak, which is ironic given the root of Filch's name. 'Argus' was a giant of classical mythology who had a hundred eyes. He was known

as the 'all-seeing one', a description that can't really be applied to poor old Filch, who spent a lot of his time hopelessly chasing Harry and his friends around Hogwarts trying to find them.

'Ah — your father happened to leave it in my possession, and I thought you might like it.'
Dumbledore's eyes twinkled. 'Useful things... your father used it mainly for sneaking off to the kitchens to steal food when he was here.'

Harry Potter and the Philosopher's Stone

Harry Potter's Invisibility Cloak was the greatest the world has ever seen; the cloak that once belonged to Death himself. It was especially precious to Harry as it was handed down to him by his dad.

Without the cloak, Harry wouldn't have been able to eavesdrop on vital conversations, sneak out of Hogwarts for essential missions or peek at the terrifying dragons before the Triwizard Tournament.

An Invisibility Cloak is a rare, precious and mysterious object. You must be desperate to see it...

Here it is:

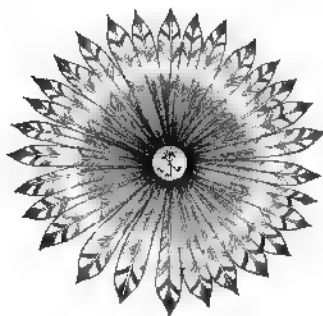
Someone wearing an Invisibility Cloak

That is a real, genuine Invisibility Cloak. Bet you can't believe your eyes!



Charms is a subject that illustrates more than most how magic has been used and abused over the years. There were some delightful charms, from turning yourself into a lion, to making yourself invisible – their effectiveness has never been completely disproved! But this form of magic has a darker side, too. Over the centuries, magic and witchcraft have been used to mask the persecution of vulnerable people, under the pretext that they were performing wicked and unholy magical practices. The image of the haggard witch was so effective that it still resonates today. You can trace the birth of science and the continuing respect for religion in the rigorous practice of charms. Charms have been used to ward off disease and even to make people fall in love.

In the wizarding world of Harry Potter, a hat can decide your school house *and* sing for you, and one tap of a brick can reveal a hidden street full of wizarding delights. All in all, charms are rather... beguiling.



DEFENCE AGAINST THE DARK ARTS

Arguably the most important lessons Harry learned inside a classroom were during Defence Against the Dark Arts. Among other things, he learned to summon a Patronus, to deflect a hex and how to resist the Imperius Curse. These were life-saving skills and techniques. In the history of magic, there are plenty of curious additions: why a cucumber might be a good thing to have with you while swimming in Japan, and how to answer a riddle from a sphinx.

Defence Against the Dark Arts was famous for its revolving door of professors, who themselves weren't unafflicted by Dark Magic, one way or another.



PART 1: SNAKES, SNAKES, SNAKES

All he knew was that his legs were carrying him forward as though he was on castors and that he had shouted stupidly at the snake, 'Leave him!' And miraculously - inexplicably - the snake slumped to the floor, docile as a thick black garden hose, its eyes now on Harry.

Harry Potter and the Chamber of Secrets

Snakes slither through the wizarding world from start to finish. Snape, who finally achieves his ambition to land the jinxed job of Defence Against the Dark Arts teacher, is a Slytherin whose house emblem is a snake. Lord Voldemort has a special bond with his gigantic, terrifying snake Nagini. And Harry discovers he can mysteriously speak the language of snakes: Parseltongue.

Snakes have captured the imagination from the moment one slithered down a tree and tempted Eve with an apple. They have been worshipped and feared, sometimes defenders against the dark arts and sometimes instruments of it.

'Dinner, Nagini,' said Voldemort softly, and the great snake swayed and slithered from his shoulders onto the polished wood.

Harry Potter and the Deathly Hallows

Snakes are mysterious and wonderful. They slither along the ground without limbs and regenerate whenever they shed their skin. They can be horrifying as well, opening their mouths so wide that they can swallow their prey whole. They have symbolised poison and they have represented medicine. In folklore and mythology, they represent the duality between good and evil, light and darkness.

One bestiary (a medieval volume that describes various animals) from 13th-century England depicts an *emorrosis* alongside a snake charmer – an asp so-called because its bite caused haemorrhages so horrific that the victim sweated out their own blood until they died. The asp could only be overcome if it was sung to sleep in its cave. Once asleep, the conjurer could remove the jewel which sat on top of the snake's head and render it powerless.



'Yes, thirteen and a half inches. Yew. Curious indeed how these things happen. The wand chooses the wizard, remember... I think we must expect great things from you, Mr Potter... After all, He Who Must Not Be Named did great things – terrible, yes, but great.'

Garrick Ollivander – *Harry Potter and the Philosopher's Stone*

An object that was historically known to incorporate the features of a snake, so that it would become more powerful in the way it channelled magic, was the wand. Wands are central to the world of Harry Potter. There are complex rules about how a wand is created and chosen, and how it channels magic. You might think this complexity emerges from J.K. Rowling's knowledge of historical magical folklore, but in the case of wands, she invented it all.



Wands can be made of different types of wood, just like those at Ollivander's, which gives them different characteristics. They then might be enhanced with other materials: feathers, precious stones, metals and even

unicorn hair – if you can get hold of it – to enhance their abilities.

'Every Ollivander wand has a core of a powerful magical substance, Mr Potter. We use unicorn hairs, phoenix tail feathers and the heartstrings of dragons. No two Ollivander wands are the same, just as no two unicorns, dragons or phoenixes are quite the same. And of course, you will never get such good results with another wizard's wand.'

Garrick Ollivander - *Harry Potter and the Philosopher's Stone*

Snakes are significant in the magical folklore of many cultures. Representations of them are found in wands as well as grander objects such as modern witches' staffs, made of materials like black bog oak – oak that has been sitting in a bog for hundreds, if not thousands, of years. The shedding of the snake's skin represents rebirth, renewal and regeneration, while the coils of the snake portray the dualism in magic: good and bad, destruction and protection, life and death.



Back in the 18th century, Dutch apothecary Albertus Seba had a renowned collection of curiosities, which he kept in his house in Amsterdam – a city that was then one of the great maritime centres in Europe. Seba provided the port's ships with medicine, and in return they brought him exotic finds

from all over the world. If you went to Seba's place, you'd see plants, birds, insects, shells, crocodiles, butterflies, even a hydra and a dragon!

Seba actually created two collections. The first he sold to the Russian Tsar, Peter the Great, for a huge amount of money. The second, created over a decade, was much larger. In 1731, he commissioned artists to draw every single item in precise detail. It was such a massive project that the book wasn't finished until 30 years after his death, and its catchy title was *Accurate description of the very rich thesaurus of the principal and rarest natural objects*.

Though many of the specimens he collected were used for medical research, a lot of the writings that Seba created were not very scientifically accurate. He took a keen interest in the potential of snakes for use in life-saving cures, however – his collection contained many serpents, such as a reticulated python, native to Southeast Asia.



Voldemort looked away from Harry, and began examining his own body. His hands were like large, pale spiders; his long white fingers caressed his own chest, his arms, his face; the red eyes, whose pupils were slits, like a cat's, gleamed still more brightly through the darkness. He held up his hands, and flexed the fingers, his expression rapt and exultant. He took not the slightest notice of Wormtail, who lay twitching and bleeding on the ground, nor of the great snake, which had slithered back into sight, and was circling Harry again, hissing.

Harry Potter and the Goblet of Fire

Voldemort has a physical association with snakes, not least Nagini. But he didn't always look the way he is described in the Harry Potter stories. J.K. Rowling rewrote the first chapter of *Harry Potter and the Philosopher's Stone* thirty times or more as a way of telling herself the story before she came up with the version that was published. An early draft featured a character called 'Fudge' - he's not the Cornelius Fudge we know but a Muggle minister.

"Your kind?"

"Yeah... our kind. We're the ones who've bin disappearin'. We're all in hidin' now." But I can't tell yeh much abou' us. Can't 'ave Muggles knowin' our business. But this is gettin' outta hand, an' all you Muggles are gettin' involved - them on the train, fer instance - they shouldn'ta bin hurt like that. That's why Dumbledore sent me. Says it's your business too, now."

"You've come to tell me why all these houses are disappearing?" Fudge said, "And why all these people are being killed?"

"Ah, well now, we're not sure they 'ave bin killed," said the giant. "He's jus' taken them. Needs 'em, see. 'E's picked on the best. Dedalus Diggle, Elsie Bones, Angus an' Elspeth McKinnon ... yeah, 'e wants 'em on 'is side."

"You're talking about this little red-eyed -?"

"Shh!" hissed the giant. "Not so loud! 'E could be 'ere now, fer all we know!"

Fudge ^{shuddered} ~~shivered~~ and looked wildly aroudn them. "C - could he?"

"S'alright, I don' reckon I was followed," said the giant in a gravelly whisper.

"But who is this person? What is he? One of - um - your kind?"

The giant snorted.

"Was once, I s'pose," he said. "But I don' think 'e's anything yeh could put a name to any more. 'E's not a 'uman. ~~'E's not a creature - 'E's not properly~~ Wish 'e was. 'E could be killed if 'e was still 'uman enough."

'He can't be killed?' whispered Fudge in terror.

"Well, we don' think so. But Dumbledore's workin' on it. 'E's gotta be stopped, see?"

"Well, yes of course," said Fudge. "We can't have this sort of thing going on..."

"This is nothin'," said the giant, "'E's just gettin' started. Once 'e's got the power, once 'e's got the followers, no-one'll be safe. Not even Muggles. I 'eard 'e'll keep yeh alive, though. Fer slaves."

Fudge's eyes bulged with terror.

~~"But who is this --- this person?"~~

"This Bumblebore - Dunderbore -"

"Albus Dumbledore," said the the giant severely.

"Yes, yes, him - you say he has a plan?"

"Oh, yeah. So it's not hopeless yet. Reckon Dumbledore's the ^{only one} ~~ask yeh~~ He's still afraid of. But 'e needs your 'elp. I'm 'ere teh

An early draft of *Harry Potter and the Philosopher's Stone*

In this early draft, Hagrid arrives in Fudge's office and starts telling him about the awful things happening in the magical world – mainly concerning attacks and disappearances – without mentioning You-Know-Who by name. Hagrid warns the Muggle minister not to give out people's addresses and locations to the strange 'little red-eyed' man wandering around. The red eyes remained as Voldemort morphed into his fully-formed incarnation in the published novels. Later on, it transpires that Mr Dursley works in Fudge's office and is reluctant to take baby Harry home, lest he endangers his own son, 'Didsbury'. The scene is reminiscent of Cornelius Fudge visiting the Muggle Prime Minister in the first chapter of *Harry Potter and the Half-Blood Prince*. As J.K. Rowling has said, 'I often cut ideas and put them into later books. Never waste a good scene!'



Of the many fearsome beasts and monsters that roam our land, there is none more curious or more deadly than the Basilisk, known also as the King of Serpents. This snake, which may reach gigantic size and live many hundreds of years, is born from a chicken's egg, hatched beneath a toad. Its methods of killing are most wondrous, for aside from its deadly and venomous fangs, the Basilisk has a murderous stare, and all who are fixed with the beam of its eye shall suffer instant death.

Page torn from a library book in *Harry Potter and the Chamber of Secrets*

The basilisk is a giant serpent that can kill with a single glance. The most terrifying basilisk lurked in the Chamber of Secrets beneath Hogwarts. Salazar Slytherin's monster was at the centre of the climax of *Harry Potter and the Chamber of Secrets*, coiling past Harry, so huge that it was hard to tell where its body began or ended.

Harry was on his feet, ready. The Basilisk's head was falling, its body coiling around, hitting pillars as it twisted to face him. He could see the vast, bloody eye sockets, see the mouth stretching wide, wide enough to swallow him whole, lined with fangs long as his sword, thin, glittering, venomous...

Harry Potter and the Chamber of Secrets

As it happens, a basilisk appears in an Italian manuscript from 1595 called *Historia animalium*. It contains 245 unique illustrations by someone known as Idonius. Some of the beasts are real, some mythical, such as a jaculus (a flying serpent) or an onocentaur (half man, half donkey). The descriptions of the creatures far pre-date that book, though. Even in the 16th century, one of the main sources on animals was Pliny the Elder, a Roman naturalist who lived in the 1st century AD, and also Claudius Aelianus, a Roman author and teacher who died in 235 AD. According to Aelianus, the basilisk was only twelve inches long, but its touch, breath and stare were all deadly.

The existence of creatures like the basilisk became something of a joke over time, because as the stories of a creature that could kill you with a look circulated, they got more and more elaborate. In effect, people just *liked* to believe in fantastic beasts such as these. And, historically,

you didn't need the sword of Gryffindor to defeat a basilisk – a weasel would do!

A weasel in your pocket was said to be handy because its scent was believed to be fatal to the basilisk. Pliny and other Ancient Greek and Roman writers would have advised you to drop a weasel down the basilisk's burrow and when the weasel encountered the basilisk they would fight to the death. Unfortunately they would both be killed – but at least it would solve the basilisk problem. If only Harry had done his homework properly and kept a weasel on him. He had a couple of Weasleys instead, and it all turned out fine...

How about a basilisk that was part serpent, part chicken? Jacobus Salgado, a Protestant refugee from Spain who was on the run from the Spanish Inquisition in around 1680, had made it to England when he was given a stuffed basilisk from a Dutch sea captain returning from Ethiopia. Short of money, he sold tickets for people to see the curiosity on display and made a pamphlet to sell to people who came to see the amazing beast, which described the basilisk as yellow with a crown-like crest, a serpent's tail and the body of a cockerel. He claimed that in the time of Alexander the Great there was one of them lying hidden in a wall that killed a great troop of his soldiers just by 'the poisonous glances of his eyes upon them'. The illustration on the pamphlet's title page shows two men holding their hands up in front of their faces, desperately trying to shield themselves from the creature's deadly stare. One unfortunate man has already fallen down dead after catching its eye. There is no mention of needing a weasel to kill it.



PART 2: CASTING OUT THE EVIL EYE AND DRAWING A MAGIC CIRCLE

Unfortunately, you needed a specially signed note from one of the teachers to look in any of the restricted books and he knew he'd never get one. These were the books containing powerful Dark Magic never taught at Hogwarts and only read by older students studying advanced Defence Against the Dark Arts.

Harry Potter and the Philosopher's Stone

The main thing that paying attention during Defence Against the Dark Arts can offer is protection. In history, defences against dark magic have included amulets, talismans, charms and incantations, just like the kind collected in a rare Ethiopian magical recipe book from 1750.

This kind of book often belonged to a Däbtära, a highly educated religious figure who performed white magic. The talismans contained in such a book were abstract drawings that represented the Ethiopian tradition of magic, not as a figurative icon for worship, but to protect the client – because a demon would see his or her appearance in the talisman and thus be scared away.

These weren't 'how-to' books, because the Däbtära were already familiar with the talismans and would never show the books to the client. Typically a person would consult a

practitioner, just as a patient today would consult a doctor, and be prescribed herbal medicine and an incantation to invoke the talisman to cure that person.

Ethiopian magic came under attack in the 15th century from the Christian King, Zara Yaqob, who wanted to stamp out existing magical traditions and get rid of what he saw as superstitions that kept people ignorant of Christianity. In doing so, he showed people that being a Christian was a more effective protection than carrying a talisman – all part of a crusade against the old traditions of folklore.



To this day, Ethiopia remains a Christian country, but despite Yaqob's efforts, Ethiopians still consult Däbtäras. Talismans were also contained in parchment scrolls, which could be held within beautiful casings, sometimes made of leather or silver. Otherwise known as *Ketab*, these amulet scrolls have been worn by people in the easternmost part of Africa for thousands of years. They are still worn in the northern highlands of Ethiopia, where amulets are believed to bring health, to protect babies and ward off the evil eye. There are often eyes looking everywhere and the predominant colours are black and red, because demons are not supposed to see colours other than black and red.

Some scrolls can measure up to two metres, and can be stitched into a leather pouch, unable to be opened again lest the talisman doesn't work. These acted as protection prayers ending with the name of the client, and were not used expressly because people were cursing the client; they were intended for when things went wrong in their own

lives. Illness was often attributed to demons, particularly epilepsy, which was known as the illness caused by a demon. Wearing an amulet scroll was a very literal way of defending yourself from dark magic.



'If we're staying, we should put some protective enchantments around the place,' she replied, and raising her wand, she began to walk in a wide circle around Harry and Ron, murmuring incantations as she went.

Harry Potter and the Deathly Hallows

The painting *The Magic Circle* by the 19th-century British artist John William Waterhouse depicts an enchantress drawing a protective circle around herself with a long, thin wand, outside of which is a strange, barren landscape populated by foreboding creatures. The woman is beautiful, quite the opposite of the haggard and ugly cliché of a witch – a representation often used as a means to humiliate and control women who were perceived as unruly.

Waterhouse was associated with the Pre-Raphaelites – an artistic movement from the mid-19th century onwards, which harked back to late-medieval art. He often painted mythological, historical and literary subjects, frequently portraying female characters. *The Magic Circle*, first shown in 1886, was one of his most popular. It was a near-reverential portrait of a type of woman who was often treated with negativity, if not outright misogyny. The

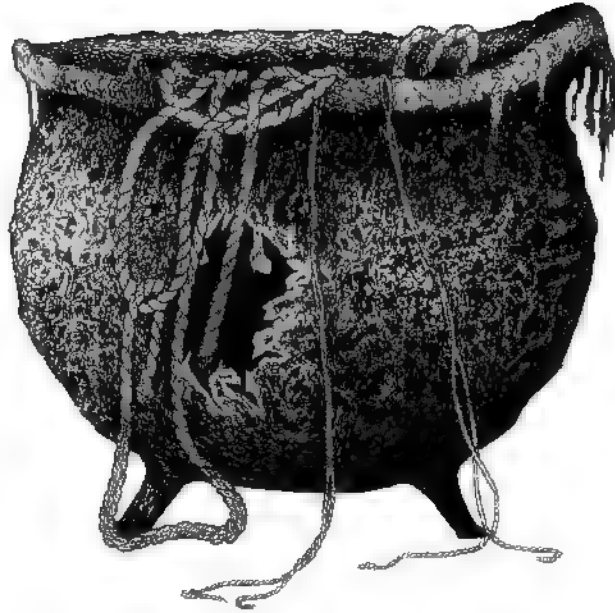
subjects of Waterhouse's paintings are dynamic, engaged and engaging. You might even call him a feminist...

Harry saw little disturbances in the surrounding air: it was as if Hermione had cast a heat haze upon their clearing.

Harry Potter and the Deathly Hallows



That doesn't mean that witches weren't capable of mischief. On a beach in Cornwall, England, in the 1950s, three witches attempted to conjure up a spirit without a thought for health and safety. The cauldron they were using exploded and the witches fled in terror. It blasted into the air and was recovered where it landed on the rocks. The cauldron is now battered, lopsided and covered in a congealed tar-like substance, and the ropes it hung from are permanently glued to its charred sides. The basic function of cauldrons was once as cooking pots, but by the 1950s they were exclusively used for the brewing of potions.



These witches weren't the only ones to struggle with cauldrons, though – just ask Neville Longbottom.

Neville had somehow managed to melt Seamus's cauldron into a twisted blob and their potion was seeping across the stone floor, burning holes in people's shoes. Within seconds, the whole class were standing on their stools while Neville, who had been drenched in the potion when the cauldron collapsed, moaned in pain as angry red boils sprang up all over his arms and legs.

'Idiot boy!' snarled Snape, clearing the spilled potion away with one wave of his wand.

Harry Potter and the Philosopher's Stone



PART 3: MYTHICAL MONSTERS

For Harry, Defence Against the Dark Arts was the most important subject at Hogwarts. It kept him alive and helped him greatly in his crusade against the Death Eaters and Dark Magic. Years before his arrival at Hogwarts, when he was just a baby, he faced its greatest practitioner, Lord Voldemort – and lived!

'It's – it's true?' faltered Professor McGonagall. 'After all he's done... all the people he's killed... he couldn't kill a little boy? It's just astounding... of all the things to stop him... but how in the name of heaven did Harry survive?'

'We can only guess,' said Dumbledore. 'We may never know.'

Harry Potter and the Philosopher's Stone

Harry lived, but his parents died in the confrontation. As she drafted *Harry Potter and the Philosopher's Stone*, J.K. Rowling drew her own vision of the moment when we first meet Harry Potter, as a baby, fresh from his encounter with the Dark Lord, being delivered to Number Four, Privet Drive.



Drawing of Harry Potter, Dumbledore, McGonagall and Hagrid by J.K. Rowling

The sketch depicts a dark night with only the moon and stars to light the scene, after Dumbledore has extinguished all the streetlights with his Deluminator. Hagrid stoops to show the baby to Dumbledore and McGonagall. All we can see of Harry is the crown of his head wrapped in a white blanket, shining as brightly as the moon up above. The drawing is full of atmosphere and emotion, as it captures this pivotal moment in the stories: the very beginning of Harry's story.

It's tied to an exact moment – a paragraph where the three of them are standing looking at Harry, and McGonagall has just expressed concern about him being left with the Dursleys: 'These people will never understand him! He'll be famous – a legend – I wouldn't be surprised if today was known as Harry Potter Day in the future – there will be books written about Harry – every child in our world will know his name!'

Of course, Dumbledore knew how Harry survived. He knew that the greatest defence against Dark Magic was love.

One small hand closed on the letter beside him and he slept on, not knowing he was special, not knowing he was famous, not knowing he would be woken in a few hours' time by Mrs Dursley's scream as she opened the front door to put out the milk bottles, nor that he would spend the next few weeks being prodded and pinched by his cousin Dudley... He couldn't know that at this very moment, people meeting in secret all over the country were holding up their glasses and saying in hushed voices: 'To Harry Potter – the boy who lived!'

Harry Potter and the Philosopher's Stone



From Red Caps they moved on to Kappas, creepy water-dwellers that looked like scaly monkeys, with webbed hands itching to strangle unwitting waders in their ponds.

Harry Potter and the Prisoner of Azkaban

If you happen to come upon a peaceful river in Japan: beware! A demon, or kappa, may be ready to drag you into the watery depths. The kappa takes its name from the Japanese for 'river' (which is *kawa*) and 'child' (which is *wappa*) – both conjoined to make 'kappa'.

J.K. Rowling based her description of kappas on existing Japanese folklore; they look a bit like monkeys, but with fish scales instead of fur, and with webbed hands and feet (for ease of travel through water). Some say they have fangs, others that they have a beak. There are differences in opinion about their character, too. Some stories see kappas as innocent but mischievous creatures. Others tell of demons that kidnap children, eat human flesh and drown unsuspecting victims. But what everyone agrees on is that kappas have a saucer-shaped space in the top of their heads filled with water – and they love cucumbers.

In 1855, Akamatsu Sotan, doctor and local historian, published *Tonegawa Zushi*, which is a history of the Tone River in the Kanto region of Japan. The book explored the folklore and traditions of the people who lived along the river and included an illustration of a kappa: it is shown in black and white, with a bowl in the middle of its head and

wild hair that looks like a chimney sweeper's brush. And, according to Sotan, kappas would move along the Tone River every year, causing chaos and havoc wherever they went.



Kappas were also depicted as *netsuke* – a small decorative clasp used on Japanese robes. Both decorative and protective, it was probably a bit of fun as well: having a kappa on your side could prove useful.

There are ways to defend yourself against kappas. You need to remember that they're dangerous but also incredibly polite, and that the bowl in their head is full of water, which they need in order to survive. If you ever

encounter one and it looks like it wants to kidnap you and drag you away to its watery lair... bow to it! It will bow back in obedience, the water will spill out and it will die.

Should you ever want to bathe in a Japanese river, people believe to this day that kappas can be placated by writing your name, or that of your family, onto cucumbers and tossing them into the water. The cucumber is the kappa's favourite meal and should provide a necessary distraction for you to enjoy your swim in peace!



Then, as he strode down a long, straight path, he saw movement once again, and his beam of wand-light hit an extraordinary creature, one which he had only seen in picture form, in his Monster Book of Monsters.

It was a sphinx.

Harry Potter and the Goblet of Fire

The world's most famous sphinx lives in Egypt, carved out of solid rock around 4,500 years ago. It has the head of a man and the body of a lion. But sphinxes aren't just Egyptian: in Greek mythology, a sphinx has the body of a lion and the head of a woman – plus the wings of a bird. The sphinx is legendarily treacherous and murderous. Some think the word 'sphinx' has its roots in the Greek for 'to strangle' – which is what Greek sphinxes did to their victims.

Egyptian sphinxes were apparently much friendlier – though they still possessed ferocious strength. In both traditions, however, they're found as guardians in front of

temples, where they ask riddles of those who approach. In *The Historie of Foure-Footed Beasts*, published in 1607 by an English vicar called Edward Topsell, a sphinx appears alongside more common (and real) animals like rabbits, cats and even a version of German artist Albrecht Dürer's rhinoceros.

Topsell admitted that he cribbed a lot of the information from an earlier German work, *Historia animalium*. But *The Historie of Foure-Footed Beasts* is important, as it's the first book published in the English language explaining the animal kingdom.

In it, we're told that toads have a 'toadstone' in their heads that will protect people from poison; lemmings graze in the clouds; elephants worship the sun and the moon, and become pregnant by chewing on mandrake; apes are terrified of snails and weasels give birth through their ears.

Topsell describes the sphinx as having the face of a woman, with the bottom half of the body being apelike and covered in hair, not much like a lion at all. It has a 'fierce but tameable nature' and can store food in its cheeks until it's ready to eat, like a guinea pig. Its voice is that of a man: 'sounding as if one did speak hastily with indignation or sorrow'.



Topsell describes the Riddle of the Sphinx as it appeared in Greek mythology from the story of Oedipus. That riddle asked: what is the creature that walks first on four legs, then on two legs and lastly on three? The answer is man – you start off crawling as a baby, then you walk, then you walk with a stick. It's hard to tell whether Topsell believed these creatures really existed or not. He certainly liked to write about them as if they did.

Then she spoke, in a deep, hoarse voice. 'You are very near your goal. The quickest way is past me.'

'So... so will you move, please?' said Harry, knowing what the answer was going to be.

'No,' she said, continuing to pace. 'Not unless you can answer my riddle. Answer on your first guess – I let you pass. Answer wrongly – I attack. Remain silent – I will let you walk away from me, unscathed.'

Harry Potter and the Goblet of Fire



Every year around a million people head to Times Square in New York City for New Year's Eve celebrations. At midnight, a huge illuminated ball drops from a specially designed flagpole on top of 1 Times Square, a building famous for its dazzling advertising displays.

But if you go behind the advertising hoardings, the complex electrics for the LED lighting and the tangle of internet wires, you'll find an almost deserted building.

This was once the headquarters of the *New York Times* and it's the building that gives Times Square its name. The *New York Times* located their office there in 1905 and the owner, Adolph Ochs, had his office right at the top: an observatory – guarded by eight gargoyles. In 1908, it was Ochs who came up with the idea of the illuminated ball descending a pole as the crowd counted down to midnight.

Since he had last seen it, the gargoyle guarding the entrance to the Headmaster's study had been knocked aside; it stood lopsided, looking a little punch-drunk, and

Harry wondered whether it would be able to distinguish passwords anymore.

'Can we go up?' he asked the gargoyle.

'Feel free,' groaned the statue.

Harry Potter and the Deathly Hallows

Gargoyles came about from a simple need to drain water off the roofs of the massive, monumental religious structures that sprung up in northern Europe before the Protestant Reformation of the 16th century. If you have to do it, do it in style! Rainwater would run off angled or gabled roofs, drain down into gutters and then into a gargoyle – a water spout, which would deflect the water away from the building, preventing damage to it.



The New York gargoyle is not really a gargoyle at all. The word comes from the French *gargouille*, meaning 'throat', but if it's purely decorative, it's actually a chimera. Both look scary and are implacable defenders against the dark arts. The reason gargoyles look so frightening – all horns,

teeth and beaks – is to frighten evil spirits from religious buildings and literally regurgitate that which would damage them, in the form of water. Inside, you're safe. In the New York skyline gargoyles are sentinels, keeping guard over cathedrals, bookstores, banks, offices and schools – all with the best vantage points in the city.

1 Times Square was only the tallest skyscraper in the world for a short time; its record didn't last a year and the newspaper moved out within a decade. The building was sold, resold and renovated. In the Nineties, it was finally completely hidden by the advertising displays we know today. But it's still there, unseen by the millions that pass by. As for one of the New York gargoyles – it now lives on the third floor of the New-York Historical Society museum, continuing its endless vigil.



He pushed his greying hair out of his eyes, thought for a moment, then said, 'That's where all of this starts – with my becoming a werewolf. None of this could have happened if I hadn't been bitten... and if I hadn't been so foolhardy...'

Harry Potter and the Prisoner of Azkaban

Harry's favourite teacher of Defence Against the Dark Arts was Remus Lupin: warrior in the First Wizarding War, close friend to Harry's departed parents, teacher of the Patronus Charm, provider of chocolate in a crisis... and werewolf.

In the wizarding world, it's hard to be a werewolf. The monthly transformations take their toll on the body. They are largely shunned by the wizarding world, with few career options or chances of friendship. If left alone, the werewolf will injure itself in frustration, or if it gets desperate.

'My transformations in those days were – were terrible. It is very painful to turn into a werewolf. I was separated from humans to bite, so I bit and scratched myself instead. The villagers heard the noise and the screaming and thought they were hearing particularly violent spirits. Dumbledore encouraged the rumour... even now, when the house has been silent for years, the villagers don't dare approach it...'

Harry Potter and the Prisoner of Azkaban

Back in the 15th century, Johann Geiler von Kaysersberg was considered one of the greatest preachers of his age. His sermons were so popular that they even built him his own pulpit in Strasbourg cathedral. He was known as 'the educator of Germany'. During a series of sermons for Lent in 1508, he (naturally!) decided to cover werewolves.

Collected in a publication called *De Emeis* ('The Ants'), alongside a woodcut of a fierce wolf attacking an old, bearded man, von Kaysersberg's sermon listed seven reasons why werewolves attack people: 1) hunger, 2) savageness, 3) old age (of the werewolf, not its victim), 4) experience, 5) madness, 6) the devil and 7) God, for reasons which aren't immediately clear.

There was a terrible snarling noise. Lupin's head was lengthening. So was his body. His shoulders were hunching. Hair was sprouting visibly on his face and hands, which were curling into clawed paws.

Harry Potter and the Prisoner of Azkaban

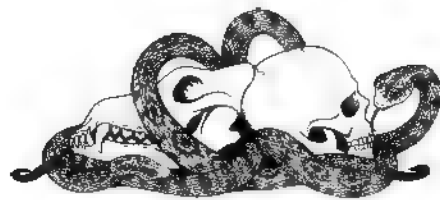
Tales of werewolves also sometimes formed a part of witchcraft trials. There were occasional accusations of lycanthropy – transforming into a wolf – along with wolf charming or wolf riding. Throughout the 16th to 18th centuries, there were sporadic trials across Europe in which men and women confessed that a demon had given them a ‘wolf skin’, which they hid under a rock when they weren’t using it.

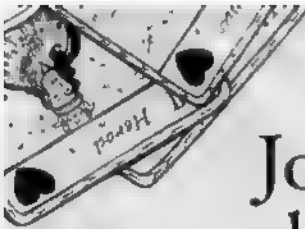
It’s possible that Johann Geiler von Kaysersberg was aware of stories about lycanthropy, but several of his sermons were copied down and published without his approval, so there is a chance that this lupine-themed sermon was attributed to him when he never actually said it. Nonetheless, the powerful legend of shape-shifters had begun to take hold in central Europe five hundred years ago, and it still haunts popular culture today – let’s face it, it’s hard to look at a full moon without thinking about Lupin and *that* transformation.



You’ll need to be prepared to face a number of strange and sometimes frightening creatures such as werewolves in Defence Against the Dark Arts. The subject at Hogwarts is beset with calamity, its roll-call of teachers cursed with dark

secrets or uncontrollable character traits (not to mention physical transformations!). In the beginning, the lessons teach a form of protection against Dark Magic and dark creatures, and for Harry, all of that is in aid of the best cause of all: defeating Lord Voldemort. No one said *that* would be easy, as the nature of the evil he embodies changes many times during the character's development. Harry needs more than a snakelike wand to cast out that particular evil, but he succeeds – eventually.





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